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ABSTRACT

A course in music which emphasizes harmony is presented. The approach used is a laboratory one in which pupils will develop skill in playing orchestral string instruments, sing, listen to, read and compose music with emphasis on elementary concepts of harmony. Course objectives include: (1) The student will select the title of a familiar melody heard from a list provided; (2) The student will identify the type of instrumental ensemble heard using a list provided; (3) The student will determine by ear whether an example is in major, minor, or major and minor mode; (4) The student will identify simple musical forms by ear and by eye; (5) The student will exhibit proper position and maintenance of his instrument and bow; (6) The student will play from notation rhythmic passages using whole, half, dotted half, quarter, dotted quarter, eighth, dotted eight, and sixteenth notes; and, (7) The student will play passages which will utilize several bowing techniques. Course content is focused on: (1) development of performance skills, (2) Chromatic Scale, (3) Major Scales and Chords, and (4) Minor Scales and Chords. (Author/CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

TE 499 784

Music: INSTRUMENTAL TECHNIQUES - STRINGS 5642.4-4

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DIVISION OF INSTRUCTION • 1971

MUSIC

INSTRUMENTAL TECHNIQUES - STRINGS

COURSE NUMBER 5642.4-4

MUSIC

TE 499 784

Written by Philip Ryan

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

OUTLINE FOR QUINMESTER PROGRAM

I. COURSE TITLE

Instrumental Techniques - Strings

II. COURSE NUMBER

5642.4-4

III. COURSE DESCRIPTION

An introduction to music emphasizing harmony. A laboratory approach in which pupils will develop skill in playing orchestral string instruments, sing, listen to, read and compose music with emphasis on elementary concepts of harmony.

IV. COURSE ENROLLMENT GUIDELINES

Pupils will have successfully completed Instrumental Techniques - Strings, Level III or will demonstrate advanced musicianship and performance skill to the satisfaction of the music teacher.

V. COURSE OF STUDY OBJECTIVES

A. Musicianship

1. The student will select the title of a familiar melody heard from a list provided.

2. The student will identify the type of instrumental ensemble heard using a list provided.

3. The student will determine by ear whether an example is in major, minor, or major and minor mode.

4. The student will identify simple musical forms by ear and by eye.

5. The student will be able to identify the proper I, IV, and V chord and apply it in a musical setting.

6. The student will be able to identify the harmony of a piece of music and tell whether it is higher or lower than the melody.

7. The student will be able to identify the harmonic technique used in a composition.

8. The student will be able to identify chord tones, passing tones and neighboring tones.

9. The student will be able to spell simple major and minor chords.

10. The student will be able to identify songs from written notes.

B. Performance

1. The student will exhibit proper position and maintenance of his instrument and bow. He will tune his instrument from a given 'A'. Bass players will employ the tuning harmonics.

2. The student will play from notation rhythmic passages using whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth and sixteenth notes. Time signatures will include 4/4, 3/4, 2/4, and 6/8 meter.

3. The student will play passages which will utilize the following bowing techniques: detache', controlled spiccato, portato, and martelé.

4. The student will demonstrate proper left hand position while performing the five finger patterns on each string. These patterns will be performed at various speeds and bowings, utilizing the shifts in the cello and bass.

5. The student will demonstrate knowledge of the first five sharp and flat keys by playing selected melodies in each.

6. The student will be able to play 2-octave major and minor scales in the following keys: violin: G,A,B; viola: C,D, E; cello: C,D; bass: (1 octave) E,A,D.

7. The student will perform on his instrument a piece of music to show acceptable intonation and tone quality.

VI. COURSE CONTENT

A. Development of performance skills

(These fundamentals will be stressed greatly at first until they are mastered, then continue to develop concurrently with musical concept development).

1. Logistics:

Care and cleaning of instrument and case
Adjustment of bow
Adjustment of bridge
Adjustment of pegs and fine tuners
Changing of strings

2. Tone:

Position of left hand fingers
Position of left elbow and wrist
Grip of the bow
Motion and angle of the right arm
Bow control
Placement of bow on the strings
Proper tilting of the bow stick

3. Pitch:

Tuning of the instrument
Left hand position (arm, wrist, fingers)
Pressure of fingers on string
Ear training (listening)
Alignment of bow on the strings

4. Articulation:

Bowing
- Detache'
- Staccato
- Spiccato
- Portato
- Martele'

Slurs
Accents
Pizzicato (left and right hand)

5. Dynamics - Meanings and Symbols

Piano
Forte
Mezzo (combinations)

Crescendo
Decrescendo
Sforzando
Subito (combinations)

6. Review of Staff Notation Reading Skills

Treble clef
Viola clef
Bass clef

7. Rote drills on rhythmic patterns

B. Find Missing Key Signatures

The student will develop awareness of the function of the key signature and skills in notating and playing desired effects.

C. Chromatic Scale

The pupil will develop skill in performing, notating and hearing chromatic passages and scales.

D. Major Scales and Chords

The student will develop skill in notating, hearing and performing major scale and chord patterns. The concept of major-minor chords will be stressed.

E. Minor Scales and Chords

The student will develop skill hearing and performing natural and melodic minor scale and chords.

F. The student will be acquainted with the concept of pentatonic mode and its use in selected melodies.

G. Forms

Concurring with other sections, identify two-part, three-part, theme and variations, sonata and rondo form.

VII. COURSE PROCEDURES, STRATEGIES AND SUGGESTED LEARNING ACTIVITIES

These are to be suggestions for the use of the teacher, not to be considered mandatory. Some are given in Section VI. Every piece of music used should be selected for specific musical purposes, which should be explained in the teacher's guide.

First Week - Review proper positions of all instruments

- Self Tuning (Use of pegs and fine tuners)
- Belwin String Builder, Book 1, pages 20 and 21 (introduction of the minor tetrachord)
- Bornoff's String Reader Section II #42-45 (open string cycle); Section I #1-3 variants a-j.
- Muller-Rusch String Method lessons 10-12
- Bornoff Finger Patterns pp. 20, 36, 38, 43 (review of first finger pattern with bowing variations.)
- This is Music 7 (Introduction or review of the three part song form)

Second Week - String Builder pp. 22, 23 (Use of low first finger on E string)

- Muller-Rusch String Method lessons 13, 14 (introduction of ties and slurs)
- String Reader Section II #46-53; Section I #4 - 6 (use all variants of bowing)
- Bornoff Finger Patterns pp. 21, 36, 39, 44 (review of second finger pattern with bowing variations)
- Major and minor modes - Stress ability to aurally determine the mode.
- Notation on the staff (treble, alto, bass)
- This is Music For Today 7 pg. 26 (notation)
- Let There Be Music pg. 34 - 39 (notation)

Third Week - String Builder pp. 24, 25 (low first finger on E string)

- Muller-Rusch String Method lesson 15, 16 (use of slurs and G major scale)

- Bornoff String Reader Section II 54-61; Section I 7-15 (use all bowing variants)

- Bornoff Finger Patterns pp. 23, 37, 39, 44 (review of the third finger pattern with bowing variations

- Introduction of Theme and Variations form

- Chords (spelling of the C, G, D, F, B^b, E^b Major and Minor chords

Fourth Week - String Builder pp. 26, 27 (left and right hand pizzicato)

- Muller-Rusch String Method lesson 17, 18, 19 (use of the low second finger with bowing variants.)

- Bornoff String Reader Section II #62 - 71, Section I #16 - 23 (use all variants)

- Bornoff Finger Patterns pp. 24, 37, 40, 45. (Introduce the fourth finger pattern with variants)

- Melody Patterns - chord tones, passing tunes, neighboring tones.

Fifth Week - String Builder pp. 28, 29 (four fingers on the string)

- Muller-Rusch String Method lessons 20, 21 (Introduction of the dotted half note and three note slurs.)

- Bornoff String Reader Section II #72 - 81; Section I #24 - 31. (Use of the three note slur.)

- Bornoff Finger Patterns pp. 26, 38, 43, 45 (Introduction of the fifth finger pattern with bowing variations.)

- Sonata Form

- Making Music Your Own 8 pg. 31 (Explanation of Sonata Form)

- Two octave scales (major mode) (one note to a bow, two notes to a bow, four notes to a bow, eight notes to a bow.)

Sixth Week - String Builder pp. 30, 31, 32 (Introduction of eighth notes and high first finger on the E string.)

- Muller-Rusch String Method lesson 22, 23

- Bornoff String Reader Section II # 82 - 91; Section I #32-37.

- Key Signatures - recognition on staff.

- Two octave Scale (Minor mode, harmonic and natural)

- Chords I, IV, V, (Spelling and Identification)

- This is Music 7 pg. 48 (Explanation of chords etc.)

Seventh Week - String Reader Section I #38 - 41; Section II #106-109 (Use of pizzicato-arco)

- String Builder Book Two pp. 2, 3, (C major scale)

- Muller-Rusch Book Two lesson 32 (D, G, C scale)

- Rondo Form (Listening and playing)

- Music Terms (Dynamic, Tempo)

Eighth Week - String Builder Book Two pg. 4, 5 (Introduction of G major scale)

- Muller-Rusch String Method Book Two, lesson 33-35 (C and G scale introduced in eighth notes)

- Chromatic Scales (Introduction of two octaves in all instruments.)

- Instrumental Ensembles (Recognition by sight and sound)

- Making Music Your Own 7 pg. 91 (String Ensembles)

- Making Music Your Own 7 pg. 94 (Woodwind and Brass ensembles)

- Making Music Your Own 7 pg. 98 (Percussion ensembles)

Ninth Week - String Builder Book Two pp. 6, 7 (Introduction of F major scale)

- Muller-Rusch String Method Book Two Lesson 36, 37 (F major scale in eighth notes)

- Review of the five finger patterns and bowing variants

- Review of musical symbols and terms

- Review of musical forms

- Review all bowing styles

- Assessment (written and performance)

VIII. RESOURCES FOR PUPILS

Books:

Barnes, Clifford P. Classics For Strings. New York: Pro Art Publications, 1967.

Bornoff, George. Fun For Fiddle Fingers. New York: Robbins Music Corp., 1949.

Gordon, Philip. From the Masters. Boston: Carl Fischer Inc., 1969.

Isaac, Merle J. Strings in Recital. New York: Belwin Inc., 1955.

Matesky, Ralph. Odyssey in Strings. New York: Franco Colombo Publications, 1969.

McLin, Edward M. Chorales For Strings. New York: Pro Art, 1959.

Metcalf, Leon V. Brentwood String Orchestra Folio. New York: Pro Art, 1966.

Ward, Norman. 20 Easy Pieces. New York: Kendor Music, 1964.

IX. RESOURCES FOR TEACHERS

Books:

Applebaum, Samuel. String Builder Book One. New York: Belwin Inc., 1960.

Bornoff, George. Finger Patterns. New York: Robbins Music Corp., 1949.

Bornoff, George. String Reader. Boston: Carl Fischer, 1966.

Eisman, Laurence; Jones, Elizabeth; and Malone, Raymond J. Making Music Your Own 7. Morristown, N.J.: Silver Burdett Co., 1968.

Eisman, Laurence; Jones, Elizabeth; and Malone, Raymond J. Making Music Your Own 8. Morristown, J.J.: Silver Burdett Co., 1968.

Matesky, Ralph and Rush, Ralph. Playing and Teaching Stringed Instruments Part One. Englewood Cliffs, N.J.: Prentice-Hall, 1963.

Muller, Frederick J. and Rusch, Harold W. String Method, Book One, Park Ridge, Illinois, 1961.

Muller, Frederick J. and Rusch, Harold W. String Method, Book Two. Park Ridge, Illinois, 1961.

Sur, William R. and DuBois, Charlotte. This Is Music For Today 7. Boston: Allyn and Bacon Inc., 1971.

Instructional Materials Catalog - Dade County:

Suggested Film List:

Instruments of the Band and Orchestra (Strings). 10 Min. - BW - Coronet 1-04328.

Young Performers (Part I). 20 Min. - BW - Southern Bell 1-30824.

Young Performers (Part II). 22 Min. - BW - Southern Bell 1-30826.

What Is Sonata Form? (Part I). 22 Min. - BW - Southern Bell

What Is Sonata Form? (Part II). 22 Min. - BW - Southern Bell.

Field Trips:

Local symphony and band concerts.

Film Strips:

Meet The Instruments. Filmstrip and Record. Bomar Records Inc.

Instrument Care (Violin and Viola, Cello and double bass) #11403 - C-Si. Encyclopedia Britanica Films, Inc.